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(37) ART

Ronald S Johnson Gillard

Edinburgh

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CORRIGENDA

Page 44, *No.* 73

For: MANTEGNA
Read: MONTAGNA

Page 52, *No.* 88

For: *Soranzo, Milan*
Read: *Countess Soranzo Mocenigo, Milan*

Page 54, *No.* 91

For: *The Duke of Devonshire*
Read: *The Earl of Elgin*

Page 83, *No.* 141

For: RECEPTION OF A POPE IN THE GARDENS OF THE VATICAN
Read: RECEPTION OF A POPE IN THE GARDENS OF THE QUIRINAL

Page 91, *No.* 154

For: MELODY
Read: IVY

For: *Comm. Mario Rosselli, Milan*
Read: *The Municipal Museum, Turin*

Page 107

For: DERNINI
Read: BERNINI

Page 117, *No.* 205

For: GAUDINO—COPE IN POMEGRANATE RED, WITH EMBROIDERY, FIFTEENTH CENTURY
The Basilican Museum, Bergamo

Read: ATTRIBUTED TO PIETRO TORRIGIANI THE HENRY VII COPE
Stonyhurst College

Index

For: DERNINI
Read: BERNINI

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ITALIAN ART

POLLAIUOLO — PORTRAIT OF A LADY

Poldi Pezzoli Museum, Milan

ITALIAN ART

AN ILLUSTRATED SOUVENIR OF
THE EXHIBITION OF ITALIAN ART
AT BURLINGTON HOUSE LONDON

1930

Published for
THE EXECUTIVE COMMITTEE OF THE EXHIBITION
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The Exhibition opens on Wednesday, January 1, and closes on Saturday, March 8.

Hours of Admission : 9.30 A.M. to 7 P.M.

Price of Admission : 1*s.* 6*d.* Monday, Tuesday, Wednesday, Thursday, Saturday ; 5*s.* Friday.

Price of Catalogue : Paper cover, 1*s.* 6*d.*

Season Ticket : £1 1*s.*, including admission on Fridays (5*s.* day), obtainable at the Exhibition or from the Secretary-General, 117, Victoria Street, S.W. 1.

Visitors are required to give up their *Sticks* and *Umbrellas* before entering the Galleries ; they can be left with the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

Visitors in invalid chairs can be admitted during certain hours *by previous arrangements* with the Secretary-General, to whom application should be made for the necessary order.

An Illustrated Souvenir of the Exhibition is on sale in the Galleries. Price 5*s.* paper cover ; 7*s.* 6*d.* stiff cover with linen back.

Catalogues and Illustrated Souvenirs can only be obtained at the Exhibition. All applications for these by post must be addressed to " The Secretary-General, Exhibition of Italian Art, Burlington House," and be accompanied by 1*s.* 8*d.* in the case of catalogues, and 5*s.* 6*d.* or 8*s.* 3*d.* in the case of the Souvenir.

Photographs of the works in the Exhibition may be obtained from the representative in the SOUTH ROOM or in the Vestibule. Members of the Press should apply to Topical Press Agency, 10, Red Lion Court, E.C. 4.

All communications should be addressed to " The Secretary-General " and not to any official by name.

A Commemorative Catalogue raisonné with numerous illustrations will be issued after the Exhibition. The price will be £5 5s. net. Particulars can be obtained from the Secretary-General.

ARRANGEMENTS IN CONNECTION WITH THE EXHIBITION

During the Exhibition a series of ten lectures on Italian Art will take place every Friday through January and February, beginning on January 3. They will be held from 5 to 6 p.m. at the British Academy. They will, so far as is possible, be arranged chronologically, thus forming a valuable commentary on the different periods and Schools of Art displayed in the galleries of the Exhibition.

The programme of the lectures will be as follows :—

	Lecturer.	Subject.
3 January	*Mr. Roger Fry	Early Italian Painting.
10 ,,	*Mr. W. G. Constable	Piero della Francesca.
17 ,,	*Mr. Kenneth Clarke	Botticelli.
24 ,,	*Sir Charles Holmes	Raphael and Michaelangelo.
31 ,,	*Mr. Eric R. D. Maclagan	Italian Renaissance Sculpture.
7 February	*Mr. Campbell Dodgson	Italian Drawings.
14 ,,	*Dr. Ojetti	Modern Italian Painting.
21 ,,	*Mr. Bernard Rackham	Ceramics.
28 ,,	*Senator Count Cippico	Venetian Painters.
6 March	†Sir Robert Witt	Sidelights on the Italian Exhibition.

* Friday. † Thursday.

The prices of admission to the lectures will be 2*s.* for a single ticket, and 15*s.* for the series of ten. As the number of seats is restricted to 350, and many have already been applied for, it is necessary to make early application to the Secretary-General of the Exhibition at the offices, 117, Victoria Street, S.W. 1.

The following lectures will take place in the Lecture Theatre at the Victoria and Albert Museum from 5.30 to 6.30 p.m. on Thursdays. Admission free.

16 January	Mr. Bernard Rackham	Italian Maiolica.
23 ,,	Mr. Eric Maclagan	Italian Sculpture of the Renaissance.
30 ,,	Mr. W. G. Constable	Canaletto and Eighteenth Century Venetian Landscape.
6 February	Mr. A. P. Oppé	The Raphael Cartoons.
13 ,,	Prof. A. M. Hind	Early Italian Engravings.
20 ,,	Mr. H. Clifford-Smith	Italian Furniture.

Three Soirées of Italian Music from the 16th Century to the present day will be given in the Main Gallery (Room III) of the Royal Academy on January 28, February 18 and March 3, at 8.45 p.m., under the direction of Mr. Anthony Bernard. The programme will include Madrigals, Cantatas, Serenatas, Concertos and Symphonies. Tickets, 15*s.*, 12*s.* 6*d.* and 10*s.* each, or £2, 30*s.* and 25*s.* the series.

Further particulars may be obtained in the Vestibule of the Royal Academy or from the Exhibition Offices at 117, Victoria Street, S.W. 1.

During the continuance of the Exhibition, an Exhibition of Italians drawings, engravings and wood-cuts will be held at the British Museum, in the Gallery of Prints and Drawings, and an Exhibition of Italian Miniatures of the Middle Ages and the Renaissance in the Greville Library.

EXHIBITION OF ITALIAN ART, 1200-1900

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INTRODUCTION

For the third time in the last four years London reveals itself as the Mecca of art-lovers the world over. The present Exhibition of Italian painting, perhaps the most ambitious and comprehensive of its kind, follows hard upon those of Flemish and Dutch Art held in 1927 and 1929 at the Royal Academy. The enthusiasm and admiration excited by these predecessors, and the almost overwhelming popularity they enjoyed at the hands of a large and growing public, increasingly critical but increasingly appreciative, encouraged those who had arranged for these revelations of the art of the north to cast their eyes southward, beyond the Alps. Those heavenly twins, Belgium and Holland, for all their originality and national character, for all their personal, individual contribution to the great sum of European culture, like all Western peoples could not but regard Italy as the cradle of the supreme art of painting. In Italy, in the thirteenth century, modern painting was born, in Italy it broadened down from precedent to precedent.

A worthy representation of Italian art in England is long overdue. The two brilliant Exhibitions held in 1893 and 1894 in the old "New Gallery" (itself an institution that has passed), are almost forgotten and were limited in range, while what they brought together emerged only from private collections at home.

Beyond these and the occasion Winter Exhibitions of "Old Masters" at the Royal Academy and some small though highly important gatherings at the Burlington Fine Arts Club the untravelled British public has had to look, and not in vain, for its inspiration and interest in Italian painting to our incomparable National Gallery and to thank the wise directors of its early days for their prescience and courage in assembling there so rich and complete a collection of masterpieces. All the wealth of America could not achieve so much to-day. Moreover, since those distant years, what may be called the science of art-scholarship has been entirely transformed, and the literature of Italian art alone, illustrated and made intelligible by an immeasurable wealth of photographic material, now bulks large in every library.

Given the urgent need for further and more intimate contact with Italian art, with the children of the Mother of Painting, it remained only for those responsible for the Exhibition to seize the opportunity that presented itself. Through the personal influence of Lady Chamberlain, Signor Mussolini was approached, and his sympathy and all-powerful aid secured, with an assurance that the Italian Government would see to it that the art of their great country should be represented in London with a magnificence to astonish the world. The response of those directly concerned with the custody and care of the Italian national art-treasures was no less cordial, and Comm. Ettore Modigliani, Director of the famous Brera Gallery in Milan, aided by a strong Italian Committee, was commissioned by his government to place himself at the disposal of the British Executive, and to arrange for the most important representation of works of art owned by a government that has ever been sent beyond the shores of any country.

Before acknowledging the contributions of others in connection with the Exhibition a brief word is called for, perhaps, to indicate its scope and the ties linking the two countries. The more than cordial relations that have endured between England and Italy across the centuries are a matter of history, and nowhere have they been closer than in what may be called their personal and artistic contacts. Milton in Italy, Cavour and Garibaldi in England, to name no others, found inspiration and sympathy as well as the heartiest of welcomes.

On the artistic side it must be frankly admitted that the advantage of the exchange of services and works of art rested with England. Torrigiano came to London in the beginning of the sixteenth century to execute the tomb of Henry VII in Westminster Abbey, besides other works which were subsequently destroyed by the Puritans. He, indeed, asked Benvenuto Cellini to accompany and help him in the task, a request promptly refused by that swash-buckling genius on the ground that he did not wish to live among "such beasts as the English." Benedetto da Rovezzano also visited these shores and executed for Cardinal Wolsey the Sarcophagus in which Nelson was laid to rest in St. Paul's Cathedral. Charles II, too, called in Verrio in 1671, who worked at Windsor, Burleigh and Chatsworth before undertaking for William III the great staircase at Hampton Court. Canaletto was also welcomed in London, and recorded the stately homes of England in the grand manner with both brush and pen.

But even more outstanding and splendid were the spoils, not of war, but of peace, brought back from Italy in triumph, especially in the eighteenth century. Then it was that the English aristocrat set out with his long purse and ponderous travelling-coach upon the Grand Tour and returned laden with works of art of every kind and description, honestly purchased be it said, wherewith to adorn his northern home, and qualify among his friends as a *Connoisseur*. Indeed, but for the incredible richness of Italy in native *objets d'art* and the fertility of her artists, thanks also to the fact that a fresco is too essentially adhesive for easy removal, and that the great altar-pieces were secure, both by their size and public position, in the churches and monasteries (the contents of sacristies and private chapels and

collections were more vulnerable) the exodus from Italy would have been even greater. But at length the famous Editto Pacca of 1820 now extended and consolidated into the strictest system of prohibition of export of works of art in the world, initiated in Italy the first attempt to preserve and protect the *patrimonio artistico* of a great nation, an attempt that has been followed with varying methods and varying success in some other states.

In considering Italian art and, indeed, in the arrangement for its display, two cross-currents may be traced and followed, those of chronology and locality. We may think in terms of the great tradition of Byzantine art, of the brilliant trecentist and quattrocentist developments, of the glories of the ripe Renaissance, of the Seicento now recovering from its recent neglect, and of the great Baroque period of the eighteenth century, the swan song of the "Old Masters." Or we may allow our minds to range from Pisa to Florence, from Siena to Umbria and the hill towns, from Venice to the Marches, to Milan, to Rome, even to Naples. And the currents intermingle, may even confuse the uninitiated for a moment. While woven into the fabric of both gleam the famous names, the ghostlike Cimabue, Duccio, Giotto, Simone Martini, Filippo Lippi, Botticelli, Perugino, Verrocchio, Leonardo, Raphael, Michelangelo, Correggio, Bellini, Giorgione, Mantegna, Titian, Tintoretto, Tiepolo—to play with but a few of the greatest and the best beloved.

It has been the aim of the Selection Committee, living laborious days in London, to represent the fine flower of Italian painting in all these aspects. One consideration alone limited its ambition. It pressed for the loan of no pictures, especially those on panel, which for reasons of delicate health or condition might suffer from the journey. The permanent interests of art are paramount.

But within these limitations, its choice has been catholic indeed, and it may be doubted whether the walls of the Royal Academy have ever been called upon to bear so precious a burden, or to embrace so representative a company.

Equally the Selection Committee has had in mind the multifarious forms in which Italian painting delighted. Early Italian art was essentially, from the nature of its origin, history and environment, religious in character, and this character persisted even to the end. Hence, though the great frescoes and altarpieces are, for obvious reasons, absent from any such Exhibition, Church and Biblical subjects, Madonnas and Saints, may seem to predominate. Yet care has been taken to represent the delightful pagan side of the Renaissance, with its joyous and diverting excursions into mythology and legend, and its tentative approaches to pure *genre*, with equal justice. Portraiture, that most vital and personal aspect of history, may be enjoyed in a whole series of canvases, in which the outstanding personality of the sitter challenges the genius of the painter. Later the art of landscape, formerly but a background for the human interest, came into its own.

The scope of the Exhibition is limited rather by the space available than by the generosity of lenders. For this reason alone, though Italy boasts a vigorous and fruitful school of contemporary painting, it has been found impossible, without trespassing unduly on the older schools, to include more than a selection of nineteenth century pictures, chosen from among the more important works of artists no longer living. In the same way sculpture, in Italy more than anywhere, own sister of painting, is represented by but few works, though each a masterpiece.

Some fine examples of applied art, including Cassoni, Furniture, Tapestries, Manuscripts, Majolica, Bronzes, Medals and Glass are also included.

The collection of drawings is of the first importance, not only in itself as a series of masterpieces of unparalleled quality drawn from the richest Cabinets and Print Rooms in the world, but as revealing the processes, mental and technical alike, of the master-painters of Italy. It was only in the seventeenth and eighteenth centuries that drawings came into existence for their own sake and as independent works. Up to that time they were mainly part of the preparatory stages of the picture, the studies through which the artist felt and fought his way from the first glimpse to the final vision. They are an essential element in any Exhibition of Italian Art, and the key to much that may otherwise be lost in the enjoyment of the pictures.

The Hanging Committee has as far as possible, and consistently with the exigencies of hanging, followed a rough chronology round the Galleries, though within this scheme a pleasant spirit of neighbourliness has not been disregarded.

Room I opens with the Trecentist (fourteenth century) pictures and some of the Quattrocento. Here hang the Primitives, these first tentative breakings away from the Byzantine tradition, and those early gropings after at once a more plastic and a more emotional treatment Pictorial art was awaking from its long sleep.

In Room II the mood is changing. Quattrocentist painting, the wonder of the fifteenth century, is eagerly exploring the new world about it, inventing, experimenting, its vision no longer directed devoutly only to Heaven, but playfully to Earth; and the end of the century reveals it as in love with life itself.

Room III, in accordance with the tradition of the Royal Academy, is devoted to some supreme masterpieces. They include not only those of the fifteenth but also of the early

sixteenth century, such as the lovely " Birth of Venus " by Botticelli, and the great Cornaro Titian from the National Gallery. If anything in the nature of a " Tribuna " is anywhere permissible, surely it is in this stately and noble gallery.

Room IV is devoted to the turn of fifteenth and sixteenth centuries with the Ferrarese painters as a dominant note ; Room V to the fifteenth and early sixteenth century of the Venetian and North Italian Schools.

Rooms VI and VII complete and carry on the tale of the ripe Renaissance, so various in its outlook, so decorative in its presentation, so penetrating and human in its interpretation of men and women.

The Committee considering the collection of drawings to be vital to the true understanding of the pictures, deliberately interrupted the familiar sequence of pictures round the Galleries to exhibit the drawings in Rooms VIII and IX, instead of relegating them as previously to the South Rooms. The resultant change of mood that the visitor may be expected to experience spoke also in favour of this reform, as both restful and stimulating.

Room VIII contains the Florentine and Umbrian School, Room IX the Venetian and other schools, and they also include a case of Tarocchi or Playing Cards of the fifteenth century, and some Manuscripts and various cases of Ivories, including the Lipsanoteca from Brescia.

Room X has been devoted, as nearly as possible, to the Seicento or seventeenth century. The heroes of our great-grandfathers are ours no longer ; fashion exalts to the skies and overthrows in the dust. Although the present generation cannot even contemplate the abandonment of the early in favour of the late, it may perhaps throw a more sympathetic glance upon the indisputable skill of the Academies of the Bolognese Eclectics.

Room XI and the Architectural Room round off the old masters with the brilliant virtuosity of the eighteenth century, calling in pure landscape and genre to add a charming worldliness to the " other-worldliness " of the past.

In the Lecture Room modern Italy, the Italy of the nineteenth century, so remote from that of the twentieth, completes the tale.

The Central Hall or Octagon Room is appropriately devoted to Tapestries and Cassoni, and to some further Manuscripts, but will be visited by all for its incomparable series of Sculptures. To assemble in a single gallery in London such *chefs d'œuvres* as the figures of David by Donatello, Verrocchio and Michelangelo, all from the Bargello, is in itself an outstanding and memorable event.

The South Room, assigned in previous Exhibitions to the drawings, is devoted to a small but choice collection of Bronzes, Majolica, Glass and *objets d'art.*

Of the pictures about 50 per cent. has been lent from Italy itself, about 30 per cent. from English collections, and the remainder from other foreign countries, institutions and individuals, including America.

One difficulty in securing loans from certain foreign Governments, arose from the fact that our own National Gallery is at present precluded from lending pictures abroad, however much it may desire to do so. Part I of the Final Report of the Royal Commission on National Museums and Galleries, published in September, 1929, laid down that " a nation which welcomes great international exhibitions in its capital city, and fails to reciprocate, cannot escape from the charge of churlishness," and recommended that, by a short Act of Parliament, the Trustees of the National Gallery (among other institutions), should be empowered to make loans overseas, of course under proper safeguards. It is hoped that Parliament will find time before long for the necessary legislation. Meanwhile, it is gratifying to know that the General Director of the Prussian State Museums, Dr. Waetzoldt, on reading the Report of the Royal Commission, has gone so far as to take the will for the deed, and, with the Director, Dr. Friedländer, approved of an interesting loan from the Kaiser-Friedrich Museum in Berlin. So prompt and willing a response is indeed encouraging to those who are responsible for such International Exhibitions as the present, for they are not possible except with the willing and generous help of all concerned in whatever country, while the ties and links thus forged with mutual goodwill and interest bid fair to strengthen not only artistic and cultural relations, but the spirit of world co-operation in the widest sense.

Among the Italian State Galleries and Museums represented by important and interesting loans are the Uffizi, Pitti, Bargello, Borghese, Palazzo Venezia, Corsini, Brera, Ca d'Oro, Academy Venice, and those of Naples, Modena, Siena, Turin, Perugia, Parma, Bologna, Ancona and Urbino.

The names of many famous Italian cities and towns also appear as lenders from their Municipal or local Museums and Galleries. They include, in Rome the Capitoline Gallery, in Venice the Ducal Palace, the Correr and Querini-Stampalia Galleries, in Milan the Poldi Pezzoli and Castello Sforzesco, as also those of Bergamo, Brescia, Ferrara, Genoa, Padua, Pavia, Pisa, Prato, Rimini, Siena, Terni, Trieste, Udine, Verona and Vicenza.

Generally speaking, so widespread has been the response on the part of other foreign Governments, that the list of State loans includes those from Austria, Belgium, Denmark, France, Germany, Holland, Hungary and Sweden, and from the Royal Collections of Italy and Sweden.

Other foreign municipal lenders include Bremen and Hamburg.

Owners and collectors from the British Dominions and at home have shown their wonted public spirit and generosity. His Majesty the King willingly acceded to every request made to him for pictures from Buckingham Palace, Windsor Castle and Hampton Court, and also for drawings from the famous Windsor Library. The Trustees of the National Gallery have, owing to the special importance of the Exhibition, sanctioned the loan of the great Cornaro group by Titian, recently purchased from the Duke of Northumberland, a masterpiece that compels admiration in any company, whether at Trafalgar Square or at Burlington House.

It is impossible here to acknowledge all the help that has been given so freely to the Exhibition, but the responsible Committees would take this opportunity of thanking those who have by loans, guarantees, publicity or otherwise, not overlooking the British diplomatic representatives abroad, contributed in their several ways to making possible so outstanding a result.

We take pleasure in again acknowledging the collaboration of the President and Secretary of the Royal Academy on behalf of its members.

We have also to thank Comm. Ettore Modigliani, to whose patriotic and devoted care and enthusiasm the importance and completeness of the Italian exhibits are so largely due, as also to Doctor Antonio Morassi and Doctor Fernanda Wittgens, Assistant Directors of the Brera.

Thanks, once again, to Sir Joseph Duveen, who has taken upon himself not only the burden of the arrangements and the considerable expense involved in transport and insurance, the Exhibition is the richer for the series of pictures, the property of some of the most notable American collectors. The British public is once more enabled not only to refresh its memory of some of the ancient glories of its own private galleries that have passed, beyond permanent recall to the other side of the world, but also to satisfy itself that they are well cared for there and have not as works of art suffered from the change of home. The loss has been here, not there, to this country, not to the masterpieces.

Thanks are also due to Lord Waring for providing the Exhibition with the office accommodation and furniture, so essential to its work; to the British Museum, the Victoria and Albert Museum, the Department of Overseas Trade, Messrs. Mallett of Bath, and the Spanish Art Gallery, for the loan of show cases; to Messrs. Pilkington Bros., Ltd., of St. Helens, for undertaking the important and responsible work of glazing pictures, entirely free of charge. A special word of acknowledgement is due to Commandante Angelo Sturlese (Transatlantic Italiana), of the good ship *Leonardo da Vinci*, specially chosen by Signor Mussolini to transport this precious freight from Genoa to London; to Commandante Baldissone, Royal Marine, of the *Theseus*, the tug which escorted her; and to the Port of London Authority for the special facilities accorded by them on her arrival.

The thanks of the Exhibition Committee are also due to the several Railways mentioned below for free publicity on the respective lines: Great Western; London & North Eastern; Southern; Underground; also to the Italian State Railways, whose London representative, Major Stormont, has so greatly assisted in the arrangements for reduced fares between Italy and England.

The Royal Academy will receive 17½ per cent. of any profits of the Exhibition after all expenses have been met. The balance will be divided between the National Art-Collections Fund (which has a stall in the vestibule at which information can be obtained) and such art purposes in Italy as the Italian Government will designate. All those supporting the Exhibition will therefore be contributing to the art interests of both countries, and, as far as this country is concerned, will be playing their part worthily in retaining here some small portion of that inheritance, the value of which to themselves and those who follow after them they have come so deeply to appreciate.

In the preparation of the catalogue, Mr. W. G. Constable has acted as General Editor. The section relating to pictures is by Mr. Kenneth Clark and Mr. Constable, assisted by Miss Chamot; the drawings have been catalogued by Mr. A. E. Popham; the sculpture and *objets d'art* by Mr. Kenneth Clark; the majolica by Mr. Bernard Rackham; the Manuscripts by Mr. Kenneth Clark, Mr. Constable, and Mr. Millar; the metal work by Mr. Watts, the Medals by Mr. G. F. Hill; and the glass by Mr. Wilfred Buckley. Miss Laurie has also assisted the hanging committee. For all the exhibits coming from Italy, material has been prepared and put in order by Comm. Ettore Modigliani and Dr. Morassi.

The Exhibition has also arranged for the sale of photographs and postcards of practically all of the pictures and some of the *objets d'art*. In the Vestibule a small stand will deal with immediate requirements on a limited scale, but a full range of photographs and cards can be inspected at leisure at the Central Bureau in the South Room, to which purchasers are referred.

An information Bureau will be found opposite the turnstile adjoining the small photograph stand.

Arrangements have been made for the sale at the Exhibition of colour prints of the pictures exhibited, through the Medici Society, Ltd., on the basis of the Exhibition funds participating in the net results.

ROBERT WITT

ITALIAN ART

A little later than the architecture and sculpture of Italy, in the first half of the thirteenth century, Italian painting begins to manifest a greatness entirely its own. This new school of painting is Romanesque not Byzantine, western not eastern ; it grows up amongst the people and not in the courts of princes. The *St. Francis* of Bonaventura Berlinghieri, which was painted in 1435, is perfect in its own style. Rigid, hieratic, emaciated by asceticism, St. Francis towers above the scenes from his legend, which are painted on either side of him, in the same way that the Absolute towers above the relativity of human life. It is not a mere accident that this picture, which is, perhaps, the earliest masterpiece of painting in Italy, should be a representation of St. Francis.

In the thirteenth century religious life in Italy had reached a height of creative power which it has never attained since. The lives of St. Francis and of St. Thomas, as well as St. Dominic's activities in the peninsula in this period, are the best known landmarks of this religious revival. Men knew God : God filled their thoughts : in the Italy of the thirteenth century every act of man's life, economic, political, moral, intellectual and artistic was done in the name of God. The very passions of that age, full of an intensity that astounds us, seem to be inspired by God, whether they moved men to fight, or whether they directed the strokes of an artist's brush.

The artist may still seem to follow Byzantine models, but his reproductions of these types are so permeated with the new religious spirit that they rank as independent creations. Looking through and beyond the traditional types, each artist found and gave expression to his own idea of God.

Pietro Cavallini, a Roman—by rendering form with subtle gradations of light and shade, by expressing movement with breadth and dignity, and by a composition that was no longer merely frontal—attained to a heroic grace and objective beauty.

Cimabue, a Florentine, more courageous, more dramatic, expressed more profoundly human emotion. *The Crucifixion* that he paints at Assisi resembles a battle of giants borne along by gusts of despair. Impatient of schematic arrangement of line, his painting of St. Francis has unrhythmical lines and planes, no longer controlled by tradition, but inspired by a form of impressionism.

Duccio di Buoninsegna, a Sienese, is nearer to Byzantine Art. Less popular in his appeal than Cimabue, he has more refinement and great charm of colour. Inspired by heaven, his figures rise up like lilies, delicate, harmonious, conceived with the sincerity of a child, even when they are robed in all the splendours of the East. By contrast of tones, he succeeds in giving solidity to his figures ; and yet their grace is such that they seem to belong to the spiritual world.

Looking at Italian painting at the close of the thirteenth century as a whole, we find in it a grandeur, a spiritual detachment, a divinely-inspired language, an expression of the Absolute, which can only be described by the word "sublime." So that when, but a little later, we meet Giotto, we feel that he is more one of us. We find him richer in artistic possibility, more various ; but at the same time we realise that the early greatness of Italian art has vanished like a lost Paradise. There are now no more radiant lights, but few colours—a sober richness. There is more chiaroscuro, more relief, more form. We see less, but, because everything is limited, well defined, solid, we comprehend more. No longer timid, but fully aware of its function in the centre of the material world, the human figure attracts the attention of the artist, finds in itself a new architecture, and becomes itself the subject of the whole scene. Giotto's poetry is no longer a liturgic hymn ; it is the poetry of Dante. Like Dante, Giotto preserves the ideal force of the past, whilst he opens the door to the quest of reality. He attempts to harmonise idealism and realism. His idealism enables him to apprehend reality with a directness which we do not find in art after his day ; and his realism enables him to bring God down to earth, and to make Him walk amongst men, instead of confining Him in sanctuaries, as heretofore. His form is not merely plastic ; it accentuates the constructive lines of the composition. His colour schemes are new, daring, intense, but their chief aim, too, is the accentuation of form. The only one of his pupils, however, to develop the tendency of the master, to free himself from traditional limitations, was Maso, who painted his impressions with surprising charm.

Whilst Giotto was making so great a revolution in painting, the artists of Siena continued to dream. Above all else, they loved colour, a rhythmic line, objective grace and an oriental splendour. But the colour was becoming brighter than before, the lineal pattern more varied, and more expressive of movement, the grace more human, and the splendour truer to reality. If, as in Petrarch's writings, the Laura of Simone Martini dwells in Paradise, it is a Paradise where are the amenities of a gentle mode of life, and to get there it is not necessary to tread the hard road that Giotto trod. An unrecorded but probable contact of Ambrogio Lorenzetti with Giotto enabled, no doubt, the Sienese master to raise himself to a higher sphere. He starts from the Sienese tradition,

from an art of refined colour, of a lyrical line, of graceful portrayals of women beautiful and young, and arrives at a new plastic power, and at a suggestion of the part that light plays in the blending and harmonising of tones of colour. Even in his dramatic compositions his sense of objective beauty is so strong that it revivifies and purifies. More full of emotion than Ambrogio Lorenzetti, his brother Pietro possesses all the qualities of Ambrogio, except the nobility of his vision, and attains an intensity of dramatic expression, unrivalled by any contemporary artist except Giovanni Pisano. The relation between painting and the world of feeling was then so intimate that even the idyllic line of Simone Martini could—under the brush of Barna—become a remarkable instrument for dramatic painting. After that the world becomes smaller. The Sienese express their dreams through the medium of colours which are habitually brilliant, in a lineal design which is always beautifully rhythmic, but which is at times too calligraphic.

Outside Tuscany the artists of Rimini, who were the first to be influenced by Giotto's art, sought to introduce Byzantine colour into Giottesque design. The artists of Modena, Milan, Bologna and Padua endeavoured continually to combine in new and happy forms the traditional ideals of Florence and Siena. The Venetians, more faithful to the Byzantine tradition, attempted to harmonise Byzantine and Gothic ideals, not under Sienese influence, but yet, in some sense, on parallel lines to the Sienese. In Florence Andrea Orcagna, in Pisa Antonio Veneziano and Francesco Traini, are preoccupied with reality as completely as Boccaccio himself. Divinity has already vanished from the spiritual content of their work; but it still preserves, nevertheless, the old ideal forms; so that even vulgar things in it retain a certain nobility.

At the beginning of the fifteenth century we see the triumph of the Gothic style, which expresses at the same time the ideals of the court and the convent. In this movement participate two brothers of the cloister, Lorenzo Monaco and Beato Angelico, as also that spiritual son of the cloister, Sassetta. Outside of Tuscany the spirit of the court finds its expression in the art of Gentile da Fabriano, Pisanello and Jacopo Bellini.

The artistic movement in Italy, which, between the end of the thirteenth century and the middle of the fourteenth century, had assumed a position of primary importance in Europe, had become, at the end of the fourteenth century, international in its scope. It was at this time that a new religion arose in Florence, with such force behind it that it spread all over Europe: the religion of science. Brunelleschi, Donatello, Masaccio put so much enthusiasm into the scientific, perspectival, and anatomical interpretation of reality that in a short time they swept away what remained of Gothic taste. They were too completely artists to adopt a purely scientific aim; they therefore called their science by the name of classical art; and they turned back to Roman architecture and Roman sculpture to rediscover means of scientific expression. It was all an illusion of theirs; it is not by the way of art that one arrives at science. But their illusion was so generous and the emotional force behind it so strong, that in these they found not only a justification for their art, but also a perfection as subtle, as exalted, as detached from practical life, as can rarely be found throughout the whole course of human history. The geometrical ideal leaves its mark on every form; the anatomical ideal guided every effort to portray movement; and, by these means, the artists of Florence thought that they had attained, through their own conception of truth, universal truth.

Amongst them, Paolo Uccello, still faithful to the Gothic tradition, painted fantastic knights and richly adorned maidens. Masaccio expressed in every form, in every event, a force of will, a majestic heroism, in such a way that the moral content of his *œuvre* reaches a point until then unknown. Piero della Francesca personified the tendencies of all the leading masters of the school; and, whilst he carried to an extreme the regularity of his forms, and their dependence upon the perspectival composition of the picture, he loved, above all his contemporaries, a crystalline purity o line colour and light. He created a new grace, neither classical nor mediæval, which we can well define as the grace of regular forms.

Andrea del Castagno expressed in the plebeian forms of Donatello's school unexpected energy of passion. Antonio del Pollajuolo refined—through the accentuation of lines, and sometimes, also, through his pictorial courage—the forms of Donatello's school, by energy and elegance of pose.

An artistic tendency, which started with Lorenzo Monaco, and gained new life in the works of Masaccio, finds its full expression in Filippo Lippi, who seeks to express a common, bourgeois grace without the fervours and exaggerations of his contemporaries. From Fra Filippo and the Pollajuoli springs Botticelli—a master of all the subtleties of his time, having a gift for monumental painting which makes him a forerunner of Michelangelo, having both a power of expressing purely pagan feeling with a blithe carelessness, and, at the same time, a capacity for experiencing to the full the extreme moral torments of a sincere penitence—a master of the future who regrets the past, a protagonist of the plastic who loves a rhythmical, sinuous line; who charms us most when, forgetting what he has been taught,

he stands, in aristocratic isolation, apart from the crowd of the conquerors of science.

A bourgeois portrait-painter, with a rare power of realistic representation—Ghirlandajo ; an upholder of Pollajuolesque physical energy —Verrocchio ; certain Sienese who oscillate between the old dreams and the new knowledge —Matteo di Giovanni, Francesco di Giorgio and Neroccio ; a creator of vital energy who becomes an impressionist—Signorelli ; a transformer of the style of Piero della Francesca into a monumental conception of humanity—Melozzo ; a singer of feminine grace—Perugino. These artists manifest the exceptional productivity of Central Italy in the latter end of the fifteenth century.

The new conquests of the Florentine School of painting spread little by little through Northern Italy. About the middle of the century Andrea Mantegna has assimilated the results of these conquests, and has spread them abroad. He adds to them something of his own humanist energy, together with an enthusiasm for archæological reconstruction, and the severity of the engraver's line—qualities which make him stand out above his contemporaries. At the same time there rise up around Mantegna the three great Ferrarese —Tura, Cossa and Ercole—who give us, in place of humanism, the tormented line and psychology of the Northerns.

There arrives then in Venice, Antonello da Messina, a master of the Florentines' knowledge of form and of the Flemings' appreciation of subtle gradations of colour, who leaves the impress of his personality on the whole school.

Gentile Bellini is, in some sense, the Ghirlandajo of Venice. Giovanni Bellini, one of the most charming of Christian poets, takes something from his father Jacopo, from Mantegna, from Antonello, and blends everything with a refinement of colour, always growning more subtle, until he prepares the way for the consummate Venetian art of the sixteenth century.

Vittore Carpaccio tries his wings in flights around the stones of Venice, and flutters away towards an impressionist future. In Lombardy, by the side of Foppa, stands Borgognone, a sweet, monotonous portrayer of mist and cloistral silence. In Bologna there lives a northern Perugino — Francesco Francia. Vicenza, Verona, Cremona, Brescia, Bergamo, up to the middle of the sixteenth century, produce remarkable artists who draw their inspiration chiefly from Venice. Every town has its own local school, in touch with local ideals, with a total production which is unique in the history of art.

In the meantime Florence, through the works of Leonardo da Vinci, is advancing towards the conquest of a new synthesis. Linear perspective no longer suffices ; there is added to it aerial perspective. The human figure is no longer enough : everything in Nature becomes material for the artist. The human form has to conform to effects of light ; and detail is more strictly subordinated to the whole composition. As though fearful at the sight of all the conquests of his intellect, Leonardo retires, when the hour of twilight approaches, into the mist of evening, to enjoy there, in gracious surroundings, the poetry of life.

Less refined, less intellectual, with an immense capacity for passion, Michelangelo carries to the furthest limits the modelling of human forms. And these forms bear to such a degree the impress of pain and sorrow that they become a symbol of that political and civil tragedy which crushed the whole of Italy. Michelangelo was the epic singer of a race of giants, whose doom, he thought, had come.

Amongst the great masters of the time, Raphael of Urbino now comes before us, to express with subtlety a Peruginesque charm. Quickly he assimilates all that Florence can teach him, which enables him to reveal his own sublime grace—the gift of God—and to diffuse it throughout the social life of an aristocratic Humanism, described for us in the pages of Castiglione's *Courtier*. The Italian race received from Raphael some of its most perfect sublimations. As a consequence, he has lived through the ages as the symbol of the Italian spirit.

Next to him, Antonio da Correggio, allied to the art of Ferrara and to that of Leonardo, invented designs, full of the courtly grace of Ariosto, to meet every possible demand, with that ease which comes to one who has at his disposal a perfect command of his medium.

The complete knowledge of Florentine and Flemish discoveries in the fifteenth century, the new synthesis of Leonardo, Raphael and Michelangelo, the monumental ideal of ancient Roman art, now for the first time fully revealed, the happy facility with which all of this was assimilated and multiplied—all gave an impression of an achieved perfection, to which could be added the play of individual fancy, as a kind of seasoning. It was, therefore, natural that taste should rapidly decline, and that the much vaunted perfection should become a rigid convention inpeding the free play of the constructive imagination.

Venice was an exception. Politicians turned to her as the refuge of Italian liberty. Painters looked to her to inaugurate a new art in Europe. In Venice, at the beginning of the sixteenth century, there was developed a new way of looking at the visible world. The purpose of art had been to exalt womanhood ; but this purpose is now extended so as to include landscape, sunsets, and tempests. And so, from being sensual, art becomes cosmic. Scientific research is no longer the chief interest as in Florence : what matters is the enjoyment of Nature.

The first creator of this vision was Giorgione of Castelfranco ; and his dream of love is one of the most enchanting that history records. With but a few works, he succeeds in liberating Venetian art from servitude to the Florentine passion for form, and establishes a new relationship between colour, light and shade, that is to say, a new tonality. At the same time he renounces the treatment of subjects taken from the external world of actuality to paint *fantasie pittoriche*, gaining in this way, for the modern artist, the right to identify his own visual impression with the subject he treats.

Titian took the art of Giorgione for his starting-point, and, during a long life, succeeded in creating new tonal harmonies with a freedom of touch, with a vivacity of improvisation, which has been rarely equalled and never surpassed. For the dream of Giorgione he substitutes the ideal of dignity, of strength, of civil and religious decorum, of an " imperial " mode of life, as it was then understood in Italy owing to Spanish influence. More than some of their contemporaries, such as Lotto, Palma and Bonifazio, the two great masters of painting who close the heroic period of Venetian painting, Tintoretto and Paolo Veronese succeeded in developing this new tonal art. The former was able to subordinate to the requirements of tone, not only form, but also the dramatic quality of Michelangelo. The latter succeeded in extending the field of tonal vision with a sensibility that was the more far-reaching as it became indifferent to the purely dramatic quality of the subject.

Then there arose a master who knew how to express to the full his vision of light. Following his artistic principles to their logical conclusion, he sacrificed colour to it, and gave solidity to his masses, moulding them with light and shade. This master is Michelangelo da Caravaggio, who taught the best artists not only of Venice, Genoa and Naples, but also of Spain, Flanders and Holland. The great majority of Italian painters, however, in the seventeenth century looked to the Carracci rather than to Caravaggio, that is to say, they substituted for the new pictorial passion which absorbed all others an academical knowledge of form, and archæological and allegorical erudition. However, throughout the seventeenth century—the century of Galileo and Vico—Italians were more deeply interested in science and philosophy than in art. For this reason, and because of the fact that life in Italy was crushed by foreign domination, no artists of the first magnitude arose there after Caravaggio.

In the seventeenth century, however, in Venice, two men of genius, Tiepolo and Francesco Guardi, again manifested some of the old Italian greatness, in depicting the life of their own time, in painting with swift light touches, in defining and separating the forms with these touches, and in interspersing their brilliant colours with neutral tones. Both of them, with very different personalities, express to perfection the pleasure-seeking, carnival frenzy that seized upon Venice when her political greatness was coming to an end.

After that, in Italy, as in other countries, the winding-sheet of neo-classicism, and of so-called romanticism, lay over the whole land. But when the painters of Europe realised that this romantic painting had the same defects as the neo-classic, and was out of touch with the life of the time, then there arose also in Italy artists who devoted themselves to the painting of ordinary humanity, the beasts of the field, the Maremma plains. Amongst these painters, the most distinguished were Giovanni Fattore and Silvestro Lega. Nor, in our day, does Italy isolate herself from the art movements of the age. It is, in fact, her constant aim, whilst not forgetting her heritage of the past, to look forward towards the art of the future.

ADOLFO VENTURI.

ITALIAN PAINTING IN THE NINETEENTH CENTURY

Græco-Roman influence and ancient sculpture began to inspire Italian painting after the greater men, the Venetians, like Tiepolo, Canal, Guardi and Bellotto, had died or grown old, or had left their country. The preachers of neo-classicism were foreigners—Winckelman, Mengs, David. They addressed themselves to a people tired of servility, flattered by that universal Roman disguise, inebriated by those grandiose names such as Bonaparte and Goethe, who upheld Rome as mother and standard of all new laws and world-wide happiness.

Could Italians oppose that " Internationale " in Art which spoke Latin ?

Architecture had already gone back to the classical patterns more than half a century earlier (St. John's facade in Rome belongs to 1734, the Royal Palace of Caserta to 1752) ; nor during the whole nineteenth century were they ever forsaken, as the two ends of the Corso stand to witness: Piazza del Popolo (1800), and the monument to Victor Emmanuel on the Capitol (1883).

Furthermore, while England took to portraits

and landscape painting, going back to Nature, Italian painters, from Naples to Milan, went on decorating churches with frescoes, and painting religious and heroic subjects, an easy prey to academic rhetoric. The princes of our neo-classical painting were Appiani in Lombardy, Benvenuti and Sabatelli in Tuscany, Camuccini at Rome and Naples. The more delicate pictures of Appiani, and the more living sculptures of Canova, were still enlightened by the last flutterings of the feeling and grace of the eighteenth century. On the contrary, the great paintings of Benvenuti and Camuccini represent almost an anthology of beautiful phrases taken from Raphael and Correggio, and are the result of those academical rules which, towards the end of the eighteenth century, had won Reynolds himself. In certain portraits and sketches by Camuccini one could trace the influence of Thomas Lawrence. Sir Thomas had been in Rome during 1818 and 1819, and painted the portraits of Pius VII and of Cardinal Consalvi.

The precepts and the pale and monotonous colouring of the Academic School, overpowered even our so-called Romantics—Hayez, Palagi, Podesti, Bezzuoli. They adopted the same melodramatic gestures and the same smooth technique of the neo-classical painters. Only the costumes of the personages were changed, and they looked like stage performers. Italy had already gone through a sincere and thorough romanticism of her own during the seventeenth and eighteenth centuries, with the same obstreperous desire for novelty and originality, with the same determination to emotive expression, with the same feeling for Nature that was in the nineteenth century the claim of German and French romanticists, even if never obtained.

Only Venice had perserved her individuality during the first part of the nineteenth century. She had continued to live up to her eighteenth-century traditions, because of her hatred for Napoleon and for the Art which had adopted his name sake, and because the last great Italian painters had all been Venetian. Something similar took place in England, where, more than Raphael, Titian was venerated, in words if not in practice. Thus Hayez and Grigoletti, both of them Venetian, as soon as they took to the study of Nature, painted the finest Italian portraits of the nineteenth century. From Bergamo, in pictorial geography a Venetian province, sprang the redeemer of Lombardy painting, Giovanni Carnevali, called *Il Piccio*.

But to redeem the country from foreign fashions and rhetorical fiction, nothing less than the political struggle and the war for national redemption were needed. The "Year of Miracles," as Dall' Ongaro called it, the year when dreams changed into action and words into blood, was the year 1848. The motto of the Young Italy of Mazzini, is *Fidem firmavit sanguine*. The "Cinque Giornate" of Milan, the defence of Venice and of Rome, forced the artists themselves to look to realities—away at last from Greek statues, from theatrical scenery, and from the neo-classical and romantic academies. Painters could not keep hiding any more behind their canvases, unconcerned with the trend of life, like stage directors behind the scenes. The art of these new realistic painters of Italy is the art of the romantic painters of France. It is rather a re-birth of eighteenth century art, which the vain glory of a deceptive exterior re-birth of the Roman era had thrown into disregard. It is obvious, if we consider the relationship between the French romantic landscape painters and the English landscape painters of the end of the eighteenth century, and between these and the Venetians.

Modern Italian painting, therefore, was born in 1848, when, after the disappearance of the prejudice which had enhanced neo-classical forms of international use, the various regional characteristics reappeared.

First of all came the Neapolitan School. Neapolitan painting was born only in the seventeenth century, and the innovators of the nineteenth century clung at once to their predecessors: Gigante, bright and pathetic; Morelli, more ambitious and more emphatic; Palizzi, more virile and consistent, with rich brush-work and powerful effects, somewhat Spanish and Flemish, the national outcome of Neapolitan social and political conditions. More recently, the chaste Toma, white, grey and blue; De Nittis, soon gone to Paris and London, refined and distinguished; the forceful Cammarano, with his rich blacks; the Abruzzese Michetti, sometimes idyllic and capricious, with something of the minute bravery of Fortuny, or closer to the seventeenth century, true to Nature in an evident and even brutal way, after the manner of contemporary literature.

Then the Florentine school. The group of the "Macchiaioli" (from "macchia," spot—that is, from spots of colour representing light and shadows, well defined in their values and relation, somewhat like an inlaying) was formed around 1855, for the purpose of giving new vigour to chiaroscuro, impoverished and flattened by washed-out academic painting. In 1861 they began a more sober study of Nature, and a thoroughly Tuscan manner of clear speech, that is, clear, unmixed colour. Head of the school was Telemaco Signorini, quick and powerful debater, often in Paris, London and Edinburgh, and in his paintings genuine, sharp and airy. The greatest representative of the group was Giovanni Fattori, as simple as a painter of the nineteenth century, monumental even in his smaller pictures. To these must be added Lega, Abbati, Borrani, Sernesi, and Puccinelli, who taught the two great painters of Bologna in the nineteenth century, Luigi Serra and Marius de Maria.

During those years all the most progressive painters convened in Florence, from the Neapolitan Morelli, to the Roman Giovanni Costa, who had travelled extensively throughout Europe. Costa, influenced both by the French and English landscape painters, had won his staunchest admirers in England.

The head of the Lombardy School was Carnevali, born in 1806. Bright, musical, somewhat of an arcadian, he entirely followed his eighteenth-century predecessors. Tranquillo Cremona and Daniele Ranzoni were his pupils. Cremona was the only truly romantic Italian painter, and studied first at Pavia on the works of Piccio and Trécourt, later in Venice on Titian. The second, Daniele Ranzoni, was more of a dreamer, his techinque broad but thin, painted in delicate glass. At Pavia Piccio met young Faruffini, whose colour was transparent and varied, with bright Venetian echoes. Carcano was more realistic, a lover of prose and broad daylight, as compared to those sighing poets of dimness. Gignous comes nearer to his manner. Between Cremona and Carcano stands Gola.

In Lombardy, and in the Venetian province also, on account of the closer relations with Austria, and through Austria with Switzerland and Germany, flourished more than elsewhere a pathetic and minute painting of interior scenes (*Quadro di Genere*). In Milan, Domenico Induno was the greatest master of that school, and his pictures had an almost dialectic vivacity. His younger colleague in Venice, Giacomo Favretto, had an ardour of movement, a happy acumen of observation and a juice of colour, that revealed through his small compositions the study of the great Venetians. The Lombard Mose Bianchi was also liege to Venetian painting, but added to it his admiration for Fortuny and Meissonier.

With Favretto we must mention three of our most lovable Venetian landscape painters: Guglielmo Ciardi, developed in Florence together with the "Macchiaioli," and later, after having returned to his birthplace, influenced by Guardi; the elegiac Pietro Fragiacomo, and Bartolomeo Bezzi, during their youthful period both similar to Carcano.

Outside of Naples, Florence, Milan and Venice, one does not find throughout the rest of Italy any group presenting uniform characteristics. Let it be remembered that the Piedmontese and the Lombards travelled incessantly beyond the border. It will be sufficient to mention the three greater Piedmontese. First, the melancholy and grandiose Fontanesi, who worked in Geneva, in Paris, in the Dauphiné and in London, the closest to the French landscape painters, and the most strict adherent to what one may call the European tradition of landscape painting, from the Dutch, gone to the English, and from London to Paris. Second came Delleani; he long lived in Holland, a true and strong interpreter of Nature, and, to use a phrase of Baudelaire, one of those who wish to represent things as they would be if painters did not exist. And last comes Pasini, delicate minute and bright, who lived in Geneva, in Paris, in Persia and Turkey.

French impressionists, meaning Monet, Sisley, Pissarro, had not touched to any great degree the fancy of Italian landscape painters. But the neo-impressionism of Seurat and Signac, as more rational, methodic, or, as it was said at the time, scientific, had in Italy a fortunate counterpart in "Divisionism." Diffused through the ardent propaganda of Vittore Grubicy, painter and writer, it gathered among others, four memorable proselytes—Segantini from Trent, Previati from Ferrara, and the two Piedmontese Morbelli and Pellizza. At the turn of the nineteenth century Gaetano Previati was the most fanciful of all Italian painters, in his sacred or legendary paintings; but with age, his technique of light colours in parallel lines seemed to go to pieces and become empty like warp without woof.

Instead of that, Giovanni Segantini, with his mitigated divisionism, and his brushwork following and constructing forms, obtained a classical dignity through his ample, simple and solemn landscapes, that uplifts and purifies the soul, as music purifies prayer. Dying in 1899, he closed the century. He was our last painter, towering over the hosts of his followers like a flag to the winds. Nobody since, notwithstanding the brave and generous attempts of recent years to win back to Italian painting a more exclusive character, has ever attained such vast fame as he had secured.

UGO OJETTI.

2 CIMABUE VIRGIN AND CHILD

Avv. Gualino, Turin

3 BERNARDO DADDI

THE CRUCIFIXION, WITH SAINTS

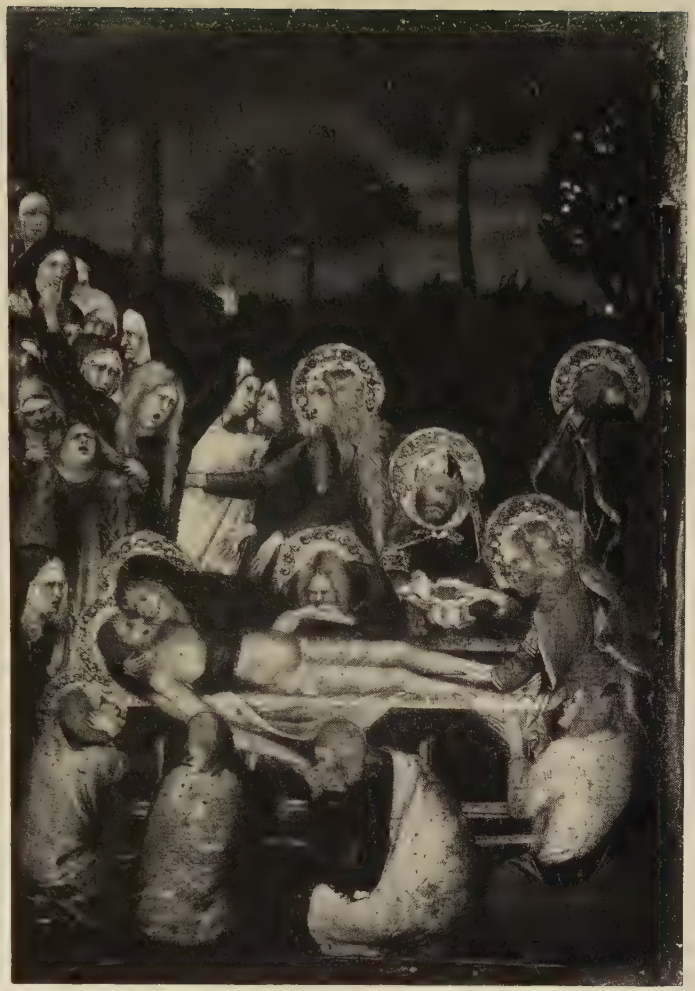
Major Gambier Parry

4 GIUNTA PISANO THE CRUCIFIXION
Henry Harris, Esq.

5 PIERO DI COSIMO VIRGIN AND CHILD
H.M. the King of Sweden

6 SEMITECOLO THE CRUCIFIXION
Lord Muir Mackenzie

7 GIOTTO ST. STEPHEN
The Horne Foundation, Florence



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S. Archangelo di Romagna

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24 NEROCCIO DEI LAUDI

Yale University

ANNUNCIATION

25 GIOVANNI DI PAOLO

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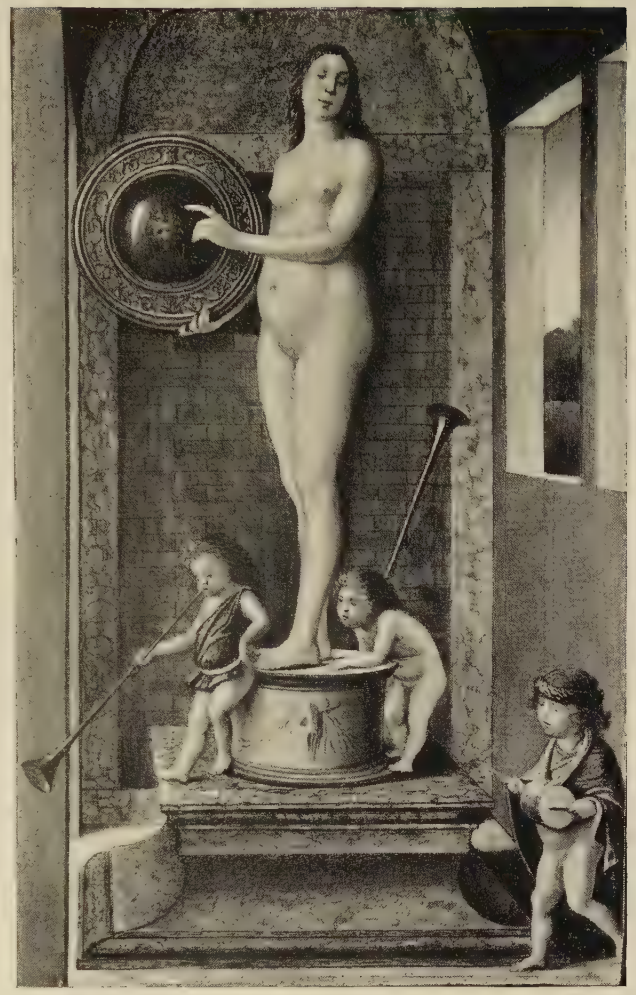

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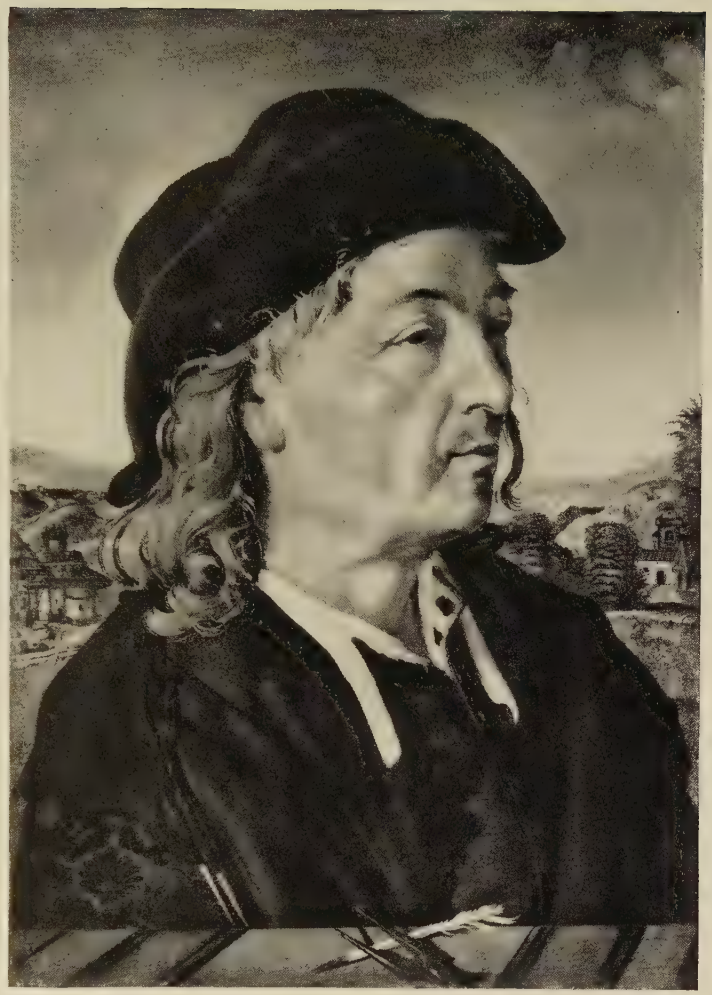

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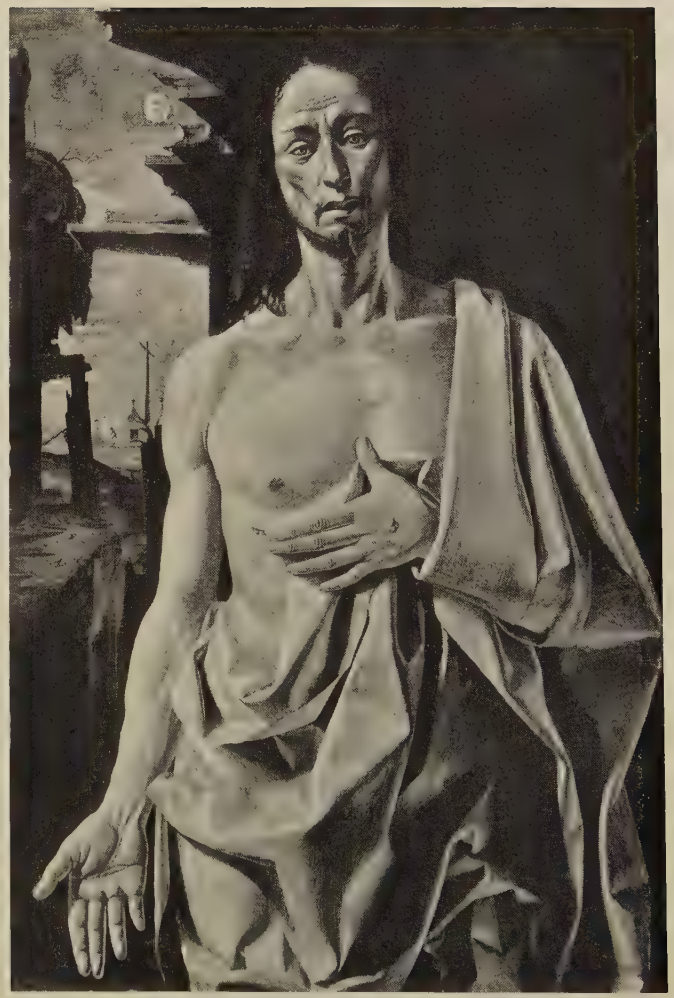

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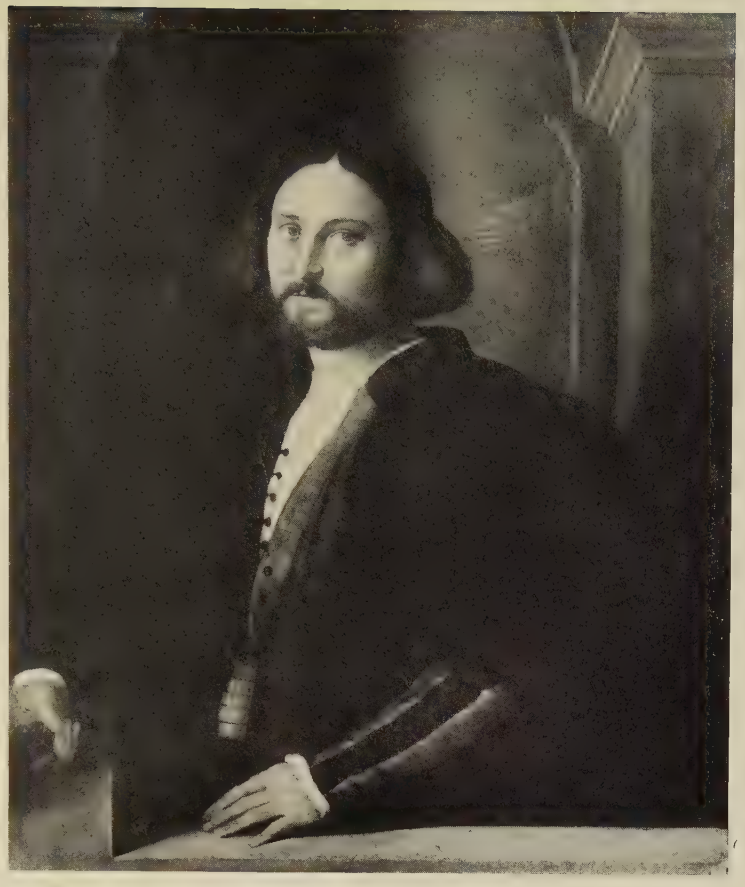

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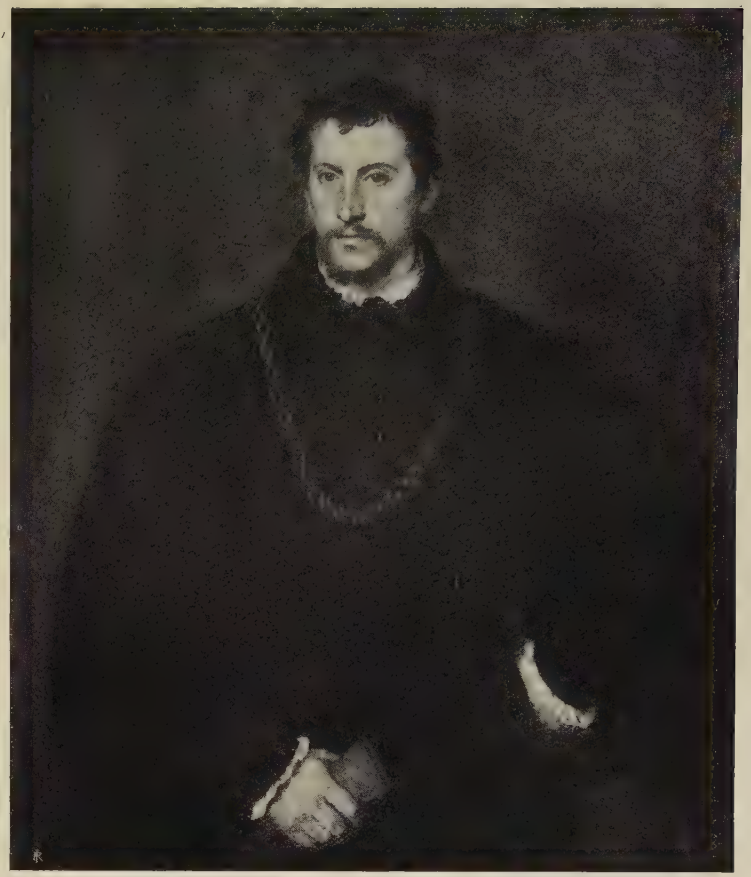

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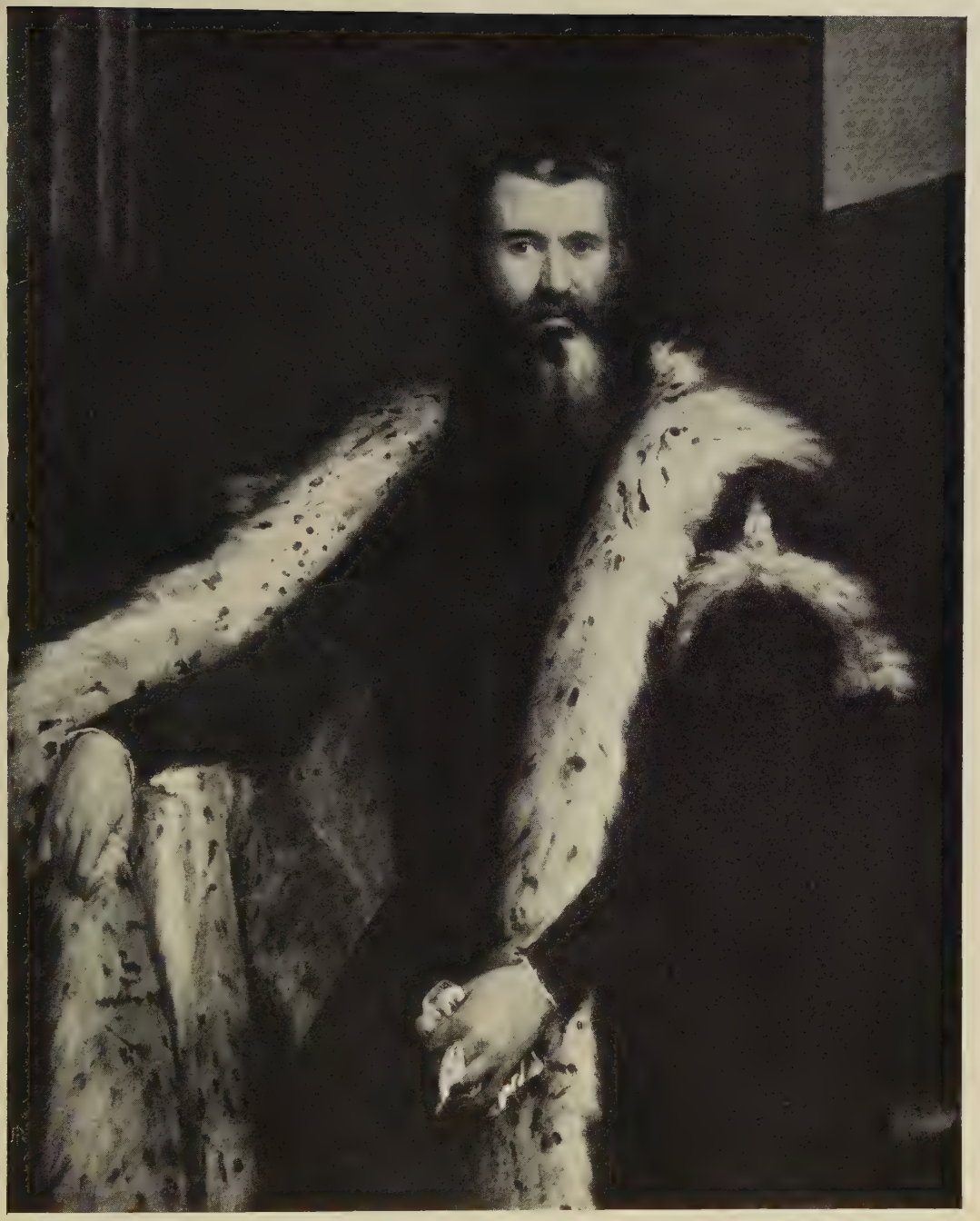

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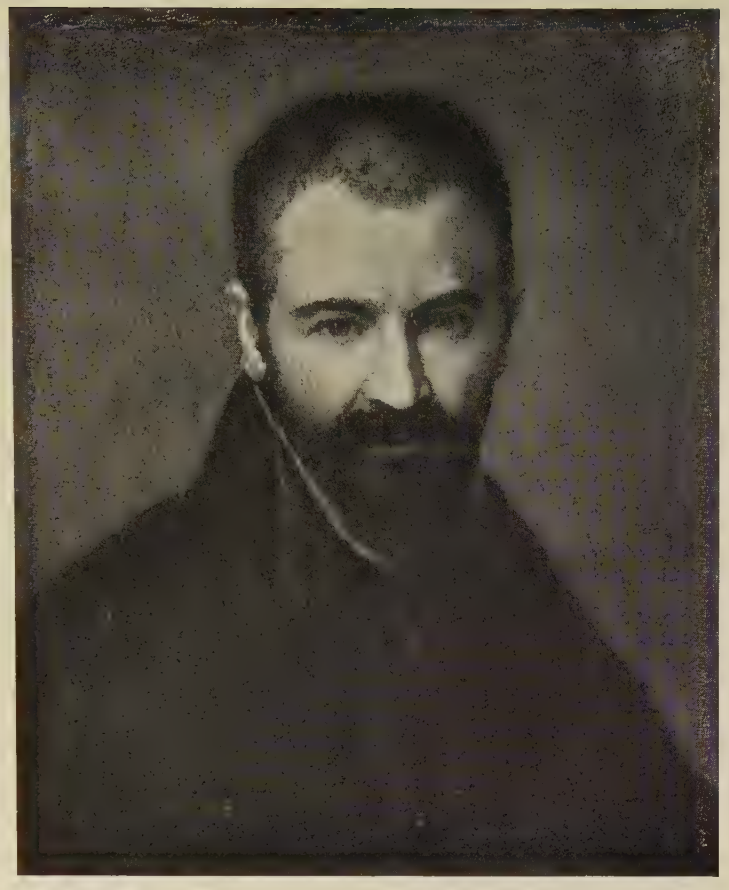

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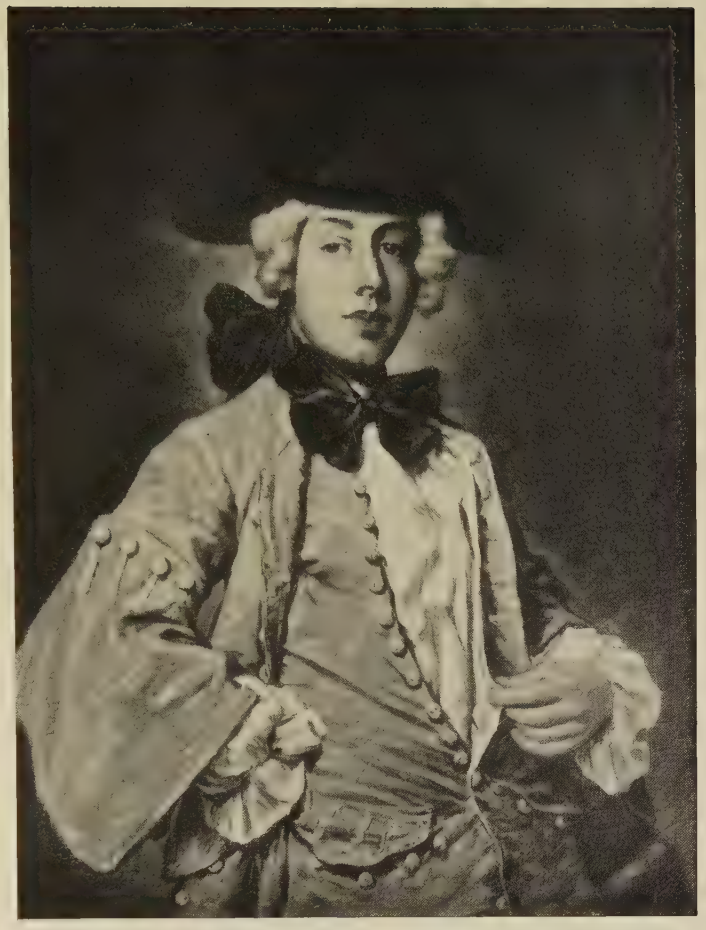

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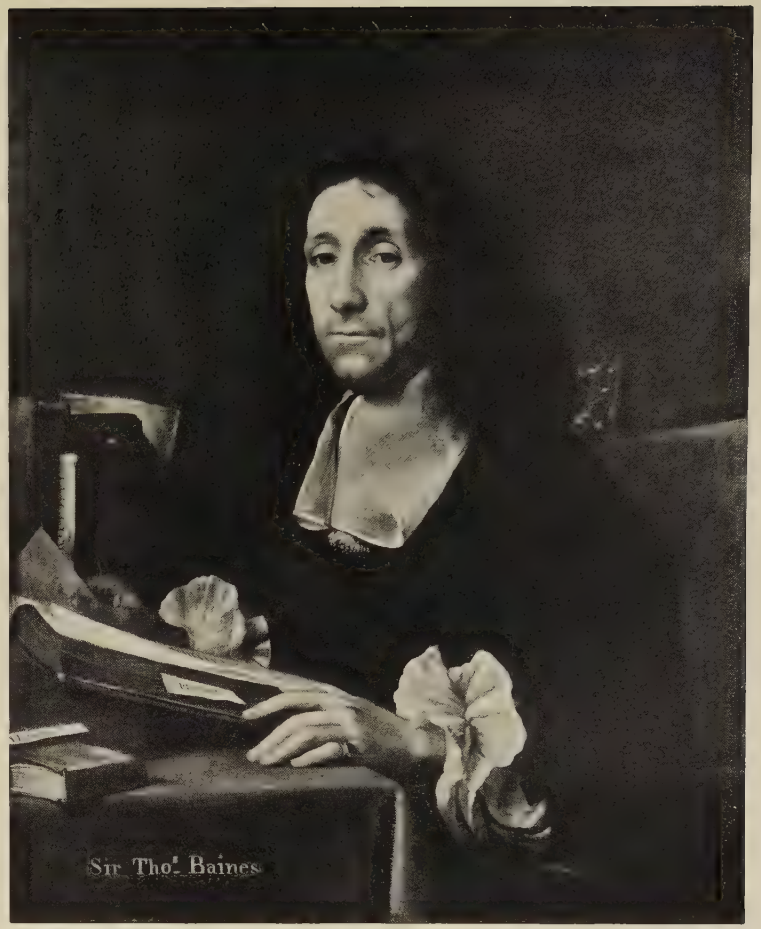

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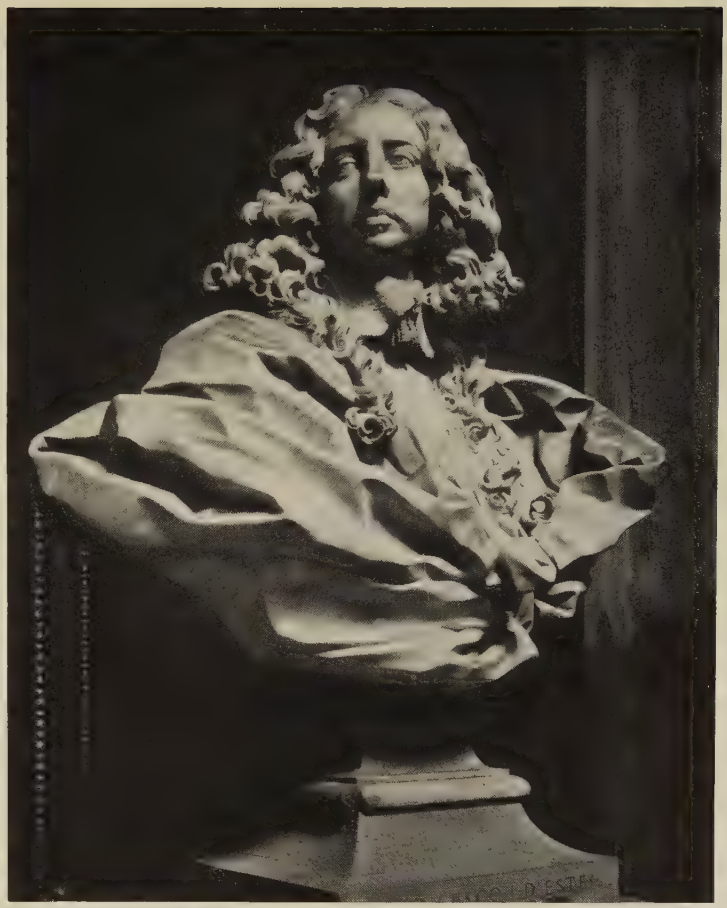

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